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*Benedict, J.*

*Violin Sonata, Op. 88.*

*London: Ashdown & Parry.*

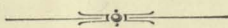
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*65.151*





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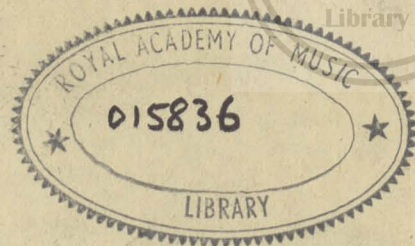


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MAURICE HAUPTMANN,

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OP. 88.

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*[Faint, illegible handwritten text, likely musical notation or a list, covering the majority of the page.]*



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Jules Benedict, Op. 88.

Piano.

(A & P. 10,722)





diminuendo

diminuendo

crescendo assai

crescendo assai

con fuoco *ff*

*ff*

Ped.

\* Ped.

tr

tr





Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The score features various musical notations such as notes, rests, slurs, and dynamic markings.

Key markings and annotations include:

- pizz.* (pizzicato) in the first system.
- arco.* (arco) in the second system.
- con fuoco* (with fire) in the third system.
- Ped.* (Pedal) markings with asterisks in the third, fourth, and fifth systems.
- Triplet markings (*3*) in the third and fourth systems.
- Octave markings (*8*) in the fourth and fifth systems.
- A piano marking (*p*) in the fifth system.





6

The first system of musical notation, consisting of a single treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It contains several measures of music, including a triplet of eighth notes.The second system of musical notation, consisting of a grand staff (treble and bass clefs). It includes dynamic markings such as *p* (piano) and *dim. assai* (diminuendo assai), and tempo markings *pizz.* (pizzicato) and *rall.* (rallentando).The third system of musical notation, consisting of a grand staff. It includes the marking *a tempo* and *arco* (arco), and the phrase *dolce e legato* (sweet and legato).

The fourth system of musical notation, consisting of a grand staff. It features a series of sixteenth-note passages in both hands.

The fifth system of musical notation, consisting of a grand staff. It includes markings for *dimin.* (diminuendo), *con espress.* (con espressione), and *cresc.* (crescendo).



The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as dynamics (p, f, cresc.), articulation (accents), and triplets. The violin part features a melodic line with many slurs and ties. The piano part provides harmonic support with chords and moving lines. The score is divided into several systems, each containing a violin staff and a piano grand staff (treble and bass clef).



8.

*sempre cresc.*

*sempre cresc.* **ff**

*con fuoco.*

*p*







*marcato*

Ped.

*cantabile*

*p*

Ped.

*marc.*

*cresc.*

*cresc.*



marcato

*f* Ped.

Ped.

*p*

SIR J. BENEDICT, Sonata Op. 88.

(A & P. 10,722)

The image shows a handwritten musical score for a piano sonata. It consists of six systems of staves. The first system has a treble staff with a few notes and a bass staff with a triplet and a 'marcato' marking. The second system has a treble staff with a triplet and a bass staff with a triplet and a 'Ped.' marking. The third system has a treble staff with a triplet and a bass staff with a triplet and a 'Ped.' marking. The fourth system has a treble staff with a triplet and a bass staff with a triplet and a 'Ped.' marking. The fifth system has a treble staff with a triplet and a bass staff with a triplet and a 'Ped.' marking. The sixth system has a treble staff with a triplet and a bass staff with a triplet and a 'Ped.' marking. The score is written in a clear, legible hand with various musical notations including notes, rests, and dynamic markings.



*mf pizz.*

*arco con fuoco*

*f con fuoco*

*Ped.*

*Ped.*

*Ped.*

*p*







*ff*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*  
*poco dimin.*  
*dim.*  
*cresc. assai*  
*pizz.*  
*f*  
*cresc.*  
*Ped.* \* *Ped.* \* *Ped.*





Handwritten musical score for a piano sonata, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and various musical notations such as notes, rests, and dynamic markings.

Dynamic markings and performance instructions include:

- ff* (fortissimo)
- dimin.* (diminuendo)
- poco cresc.* (poco crescendo)
- arco* (arco)
- Ped.* (Pedal)
- f* (forte)
- p* (piano)
- con anima* (con anima)
- f* (forte)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and includes a variety of musical symbols such as slurs, ties, and accidentals.





A musical score for a piano sonata, consisting of seven systems of staves. Each system typically includes a single treble staff and a grand staff (treble and bass). The music is written in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a treble staff containing a series of chords and a grand staff with eighth-note patterns. The second system continues with similar textures, featuring some triplet markings. The third system shows more complex melodic lines in the treble and bass. The fourth system features a prominent melodic line in the treble with many slurs. The fifth system has a treble staff with a melodic line and a bass staff with a steady eighth-note accompaniment. The sixth system continues this pattern. The seventh system begins with a treble staff and a grand staff, with the word "Brillante." written above the treble staff. The final system concludes with a treble staff and a grand staff, ending with a double bar line.



The musical score is written on ten staves, organized into five systems of two staves each. The top staff is a vocal line in treble clef, marked *cantabile*. The bottom staff of each system is a piano accompaniment in bass clef, with a piano (p) dynamic marking in the first system. The key signature is three sharps (F#, C#, G#). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *p* and *ff*. The word *risoluto* appears above the piano part in the fourth system. The piece concludes with a double bar line in the fifth system.



Andante cantabile.  $\text{♩} = 96$ .

*dol. ed espress.*

The musical score is written for piano and consists of four systems. Each system has two staves: a treble staff and a bass staff. The key signature is G major (one sharp, F#). The time signature is common time (C). The tempo is marked 'Andante cantabile' with a quarter note equal to 96 beats per minute. The first system includes the tempo marking and the instruction 'dol. ed espress.' (dolente ed espressivo). The score features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piano introduction is marked with a 'p' (piano) dynamic. The score is divided into four systems, each with two staves. The first system includes the tempo marking and the instruction 'dol. ed espress.'.



The image displays a handwritten musical score for Sir J. Benedict's Sonata Op. 88. The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is a single melodic line, likely for a violin, while the bottom staff is a grand staff (treble and bass clef) for piano accompaniment. The key signature is three sharps (F#, C#, G#), and the time signature is 3/4. The notation includes various musical elements such as eighth and sixteenth notes, rests, and slurs. Dynamics like *dimin.* (diminuendo) and *pp* (pianissimo) are used throughout. There are also some markings that appear to be 'x' or 'o' on certain notes. The paper is aged and shows some staining.



*p* *dolce*

*pp*

*cre - - - - - scen - - - - - do*

*cre - - - - - scen - - - - - do*

*espressivo* *p*



The musical score is written for a single melodic line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into six systems, each with a single melodic staff and a grand staff (treble and bass clef). The first system shows the beginning of the piece with a melodic line and a piano accompaniment. The second system includes dynamics *p* (piano) and *mf* (mezzo-forte), and the marking *leggiere* (light). The third system includes the marking *mf*. The fourth system includes the marking *f* (forte). The fifth system includes the marking *cresc.* (crescendo) and *f*. The sixth system includes the markings *dimin.* (diminuendo), *dolce* (sweet), and *p*. The score is written in a clear, elegant hand, typical of 19th-century musical notation.



musical score for Sir J. Benedict, Sonata Op. 88, page 22. The score is in G major (one sharp) and 3/4 time. It consists of three systems of staves. Each system has a single treble staff and a grand staff (treble and bass). The music features flowing sixteenth-note passages in the right hand and harmonic accompaniment in the left hand. Crescendos are marked in the third system.



string.

string.

*largamente*

dim.

*p*

*leggero*

*leggierissimo*

Ped.

*pp*

pizz.



## Intermezzo.

Allegro agitato. ♩ = 176.

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The musical score is written for piano and consists of 176 measures. It is in 2/4 time and the key of D major. The score is divided into several sections. The first section is a piano introduction. The second section is marked 'marcato con espress.' and features a series of chords and arpeggios. The third section is marked 'cresc.' and features a series of chords and arpeggios. The score is written for piano with treble and bass staves.



The musical score is written on six systems of staves. The first system shows a piano introduction with a treble staff and a grand staff (treble and bass). The second system continues the piano part with a treble staff and a grand staff. The third system introduces the violin part with a single staff and continues the piano part with a grand staff. The fourth system continues the violin and piano parts. The fifth system continues the violin and piano parts. The sixth system concludes the piece with a final cadence in the piano part and a fermata in the violin part. Dynamics include *cresc.*, *f*, *ff*, *pizz.*, *arco*, *p*, and *cresc.*. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.









Handwritten musical score for a piano sonata, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and various musical symbols such as notes, rests, and dynamic markings.

Key markings and annotations include:

- più cresc.* (more crescendo) in the first system.
- con fuoco* (with fire) in the second system.
- p* (piano) in the second system.
- con fuoco* (with fire) in the third system.
- p* (piano) in the fourth system.
- con sva.* (with swell) in the fifth system.
- ff* (fortissimo) in the sixth system.



*p stacc. e leggiero*

*p stacc. e leggiero*

*rit.*

*Poco meno.*

*p con grazia*

*rit.*

*p*





Handwritten musical score for a piano sonata, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures of two flats, and various musical notations such as notes, rests, and dynamic markings.

Dynamic markings include *pp* (pianissimo) and *p* (piano).

Performance instructions include *pizz.* (pizzicato) and *arco* (arco).

Tempo markings include *rall.* (rallentando).





*a tempo* *marcato ma piano*

*a tempo*  
*p*

The musical score consists of eight systems of staves. The first system has a treble staff with a melody and a bass staff with a piano accompaniment. The tempo is marked 'a tempo' and the dynamics include 'p' (piano) and 'cresc.' (crescendo). The key signature is one sharp (F#). The score is written in 3/4 time. The piano accompaniment features a steady eighth-note pattern in the left hand, while the right hand plays a more complex melody with various note values and rests. The score concludes with a final cadence in the right hand.





First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The grand staff features a complex, fast-moving melody in the right hand and a supporting bass line in the left hand. A *cresc.* (crescendo) marking is present in the middle of the system.

Second system of musical notation. It continues the piece with the same three-staff layout. The right hand of the grand staff has a series of chords and moving lines, while the left hand plays a steady, rhythmic accompaniment. Dynamics include *f* (forte) and *ff* (fortissimo).

Third system of musical notation. The top staff begins with a *pizz.* (pizzicato) marking. The right hand of the grand staff has a series of chords, while the left hand continues its accompaniment. A *p* (piano) dynamic marking is at the end of the system.

Fourth system of musical notation. The right hand of the grand staff features a series of chords, while the left hand has a more active line. Dynamics include *f* (forte) and *p* (piano).

Fifth system of musical notation. The top staff is marked *arco*. The right hand of the grand staff has a series of chords, while the left hand has a more active line. A *Ped.* (pedal) marking is at the end of the system.



*Tutta forza*

*sp*

*p*



The musical score is written on eight systems of staves. The first system includes a violin staff and a piano grand staff. The second system continues the piano grand staff. The third system includes a violin staff and a piano grand staff. The fourth system includes a violin staff and a piano grand staff, with the instruction *con fuoco* above the violin staff and *p con fuoco* below the piano grand staff. The fifth system continues the piano grand staff. The sixth system includes a violin staff and a piano grand staff. The seventh system includes a violin staff and a piano grand staff. The eighth system continues the piano grand staff. The score features various musical notations, including notes, rests, accidentals, and dynamic markings such as *cresc.*, *più cresc.*, *f*, *p*, and *con fuoco*. There are also performance instructions like *8* and *con fuoco* written above the staves.



*dimin.* *rall.* *dimin.* *rall.* **Poco meno.** *p con grazia* *p* *cresc.* *cresc.*



The image displays a handwritten musical score for Sir J. Benedict's Sonata Op. 88. The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Dynamics such as *cresc.*, *p*, *pp*, and *pizz.* are used throughout the piece. The handwriting is in dark ink on aged, slightly yellowed paper. A circular library stamp from the Royal Academy of Music is visible in the upper right corner.



## Finale.

Allegro con fuoco.  $\text{♩} = 169$ .

The musical score is written for piano and consists of eight systems of staves. The first system begins with a melody in the right hand marked *mf* and a rhythmic accompaniment in the left hand marked *p*. The second system continues the melody in the right hand, marked *p*, and the accompaniment in the left hand. The third system shows the melody in the right hand and the accompaniment in the left hand. The fourth system continues the melody in the right hand and the accompaniment in the left hand. The fifth system shows the melody in the right hand and the accompaniment in the left hand. The sixth system continues the melody in the right hand and the accompaniment in the left hand. The seventh system shows the melody in the right hand and the accompaniment in the left hand. The eighth system continues the melody in the right hand and the accompaniment in the left hand. The score includes dynamic markings such as *mf*, *p*, *cresc.*, and *dimin.*.



The image displays a handwritten musical score for Sir J. Benedict's Sonata Op. 88. The score is written on ten staves, organized into five systems of two staves each. The top staff is a single-line staff, likely for a violin, while the subsequent staves are grand staves (treble and bass clefs) for piano. The music is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics such as *cresc.*, *f*, and *p* are used throughout. The notation includes various note values, rests, and slurs. There are some markings that appear to be corrections or performance instructions, such as 'x' marks and 'V' marks. The paper is aged and shows some staining.



SIR J. BENEDICT, Sonata Op. 88.

con sva. (A & P. 10,722)

alio



Handwritten musical score for Sir J. Benedict's Sonata Op. 88, page 39. The score is written on ten staves, with the first staff being a single melodic line and the subsequent nine staves being grand staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features various dynamics and articulations, including *allegro*, *espress.*, *dolce*, and *poco rit.*. The notation includes many slurs, ties, and ornaments, particularly in the piano part. The manuscript shows signs of age, with some ink bleed-through and slight discoloration.





*p e leggiero*

8

8

8

8

*mp*

The musical score is written for piano and features a single melodic line in the right hand and a supporting bass line in the left hand. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score is divided into six systems. The first system includes the instruction 'p e leggiero'. The second, third, and fourth systems each contain an '8' with a dashed line, indicating an octave shift for the right hand. The fifth system continues the melodic and bass lines. The sixth system concludes with the instruction 'mp' (mezzo-piano).





Handwritten musical score for a piano sonata, consisting of three systems of staves. The notation includes treble and bass clefs, key signatures of three sharps (F#, C#, G#), and various musical notations such as notes, rests, and dynamic markings. The first system includes a *pp* (pianissimo) marking. The second system includes a *marc.* (marcato) marking. The third system includes a *f* (forte) marking. The score is written in a fluid, handwritten style typical of 19th-century musical manuscripts.







The image displays a handwritten musical score for a piano and violin. The score is organized into four systems, each consisting of a piano staff (bottom) and a violin staff (top). The piano parts are written in treble and bass clefs, while the violin parts are in treble clef. The music includes various note values, rests, and articulation marks. The first system begins with the tempo marking 'leggiere' (light) above the violin staff. The second system features a first ending bracket marked with an '8' above the violin staff. The third system also includes a first ending bracket marked with an '8'. The fourth system concludes with a piano dynamic marking 'pp' (pianissimo) at the end of the violin staff. The handwriting is in dark ink on aged, slightly yellowed paper.





A musical score for a piano sonata. It consists of six systems of staves. The first system has a single treble staff. The second and third systems each have a grand staff (treble and bass). The fourth system has a single treble staff. The fifth and sixth systems each have a grand staff. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features various musical notations including notes, rests, slurs, and dynamic markings like "rall." and "a tempo".







*cresc.*

*brillante e con fuoco*

*con energia*





Handwritten musical score for a piano sonata, consisting of 12 staves. The notation includes treble and bass clefs, a key signature of three sharps (F#, C#, G#), and various musical symbols such as notes, rests, and dynamic markings. The score is divided into several systems, with some sections marked "stringendo" and "più alla Fine".



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b	L'irresistible. Galop di bravura	..	..	..	4 0
JULES BRISSAC.					
b	Gigue of Corelli in C	..	..	..	3 0
b	Gigue of Corelli in A	..	..	..	3 0
b	Gavotte of Corelli in A	..	..	..	3 0
b	Sarabande and Gigue of Corelli in F	..	..	..	3 0

JACQUES BLUMENTHAL.				s.	d.
b	Pensée (Heart's-ease)	..	..	..	3 0
b	Violette	..	..	..	3 0

RENÉ FAVARGER.				s.	d.
b	L' héroïque. Marche	..	..	..	4 0
b	Un ballo in maschera	..	..	..	5 0
b	Il trovatore	..	..	..	4 0
b	Pandora. Bluette	..	..	..	4 0

WILHELM GANZ.				s.	d.
b	Souviens-toi? Melodie	..	..	..	4 0
b	Forget me not. Transcription of his popular song	..	..	..	4 0
b	La vivacité. Polka de concert	..	..	..	4 0
b	The nightingale's trill. Transcription of his popular song	..	..	..	4 0

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	3. Agathe	..	..	..	3 0
	4. Caspar. Couplets	..	..	..	3 0
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b	Parfait amour. Romance	..	..	..	3 0

WILHELM KUHE.				s.	d.
b	VICTORIA. Grand brilliant fantasia on God save the Queen	..	..	..	4 0
b	BRITANNIA. Grand brilliant fantasia on Rule Britannia	..	..	..	4 0
b	See the conquering hero..	..	..	..	4 0
b	The lover and the bird (Guglielmo). Transcription..	..	..	..	4 0
b	Spring song (Gounod). Transcription	..	..	..	4 0
b	The bird that came in spring. (Benedict). Transcription	..	..	..	4 0
b	The blue bells of Scotland. Scotch melody	..	..	..	4 0
b	Logie o' Buchan. Scotch melody	..	..	..	4 0
b	Sing, birdie, sing. Transcription of Ganz's popular song	..	..	..	3 0
b	La favorita. Fantasia on the opera of Donizetti	..	..	..	4 0
b	Lucia di Lammermoor. Fantasia on the opera of Donizetti	..	..	..	4 0
b	Anna Bolena. Fantasia on the opera of Donizetti	..	..	..	4 0
b	Lucrezia. Fantasia on Donizetti's opera Lucrezia Borgia	..	..	..	4 0
b	Figaro. Fantaisie sur l'opéra de Mozart	..	..	..	4 0
b	Souvenir de St. Eustache. Morceau de salon d'après E. Batiste	..	..	..	3 0
b	Ben è ridicolo. Randegger's popular canzone	..	..	..	4 0
b	La Traviata. Fantaisie sur l'opéra de Verdi	..	..	..	4 0
b	La donna del lago. Fantaisie sur l'opéra de Rossini	..	..	..	4 0
b	Kathleen mavourneen. Transcription de concert	..	..	..	4 0
b	The bloom is on the rye. Transcription	..	..	..	4 0
b	Shades of evening (Isle of beauty). Transcription	..	..	..	4 0
b	Santa Lucia. Transcription	..	..	..	4 0

FRANZ LISZT.				s.	d.
a	SOIRÉES DE VIENNE. Valses-caprices d'après F. Schubert:—				
	1. Valse-caprice, in A flat	..	..	..	3 0
	2. Valse-caprice, in A flat	..	..	..	4 0
	3. Valse-caprice, in E	..	..	..	5 0
	4. Valse-caprice, in D flat	..	..	..	4 0
	5. Valse-caprice, in G flat	..	..	..	4 0
	6. Valse-caprice, in A minor	..	..	..	4 0
	7. Valse-caprice, in A	..	..	..	3 0
	8. Valse-caprice, in D	..	..	..	5 0
	9. Valse-caprice, in A flat	..	..	..	4 0

EDWIN M. LOTT.				s.	d.
b	Marche des bardes	..	..	..	3 0
b	Recollections of Handel:—				
	1. March from the occasional overture	..	..	..	4 0
	2. Coronation anthem (Zadock the priest)	..	..	..	4 0
	3. Lascia ch'io pianga (Rinaldo)	..	..	..	4 0

WALTER MACFARREN.				s.	d.
b	Galop de concert	..	..	..	4 0
b	Third tarentella	..	..	..	4 0
b	Marche de concert	..	..	..	4 0

G. MEYERBEER.				s.	d.
a	Schiller-Marsch (Marche triomphale)..	..	..	..	4 0

E. NOLLET.				s.	d.
b	Harvest carol	..	..	..	4 0
b	Les ondes en lumière. Caprice-nocturne	..	..	..	4 0

JOHN PRIDHAM.				s.	d.
c	Pearls. Valse-caprice	..	..	..	3 0
c	The emigrant's farewell. Characteristic piece	..	..	..	3 0
c	The return to the Alps. March on a Swiss melody	..	..	..	3 0
b	Le fantôme. Valse-brillante	..	..	..	3 0
b	L'espérance. Valse brillante	..	..	..	4 0
b	The viceroy's band march. (Illustrated)	..	..	..	3 0

ALFONSO RENDANO.				s.	d.
b	Chant du paysan. Morceau caractéristique	..	..	..	3 0

BRINLEY RICHARDS.				s.	d.
c	Silver threads among the gold	..	..	..	3 0
b	Maritana, gay gitana (Levey)	..	..	..	4 0
c	Chanson de Fortunio (Offenbach). Transcription	..	..	..	4 0
c	Paddle your own canoe. Popular song transcribed	..	..	..	4 0
c	Sing, birdie, sing. Ganz's popular song transcribed	..	..	..	3 0
c	Ben è ridicolo. Randegger's favorite canzone transcribed	..	..	..	4 0

THEODORE RITTER.				s.	d.
b	Le chant du braconnier	..	..	..	4 0

W. S. ROCKSTRO.				s.	d.
b	Reminiscences of the Handel Festival:—				
	1. Messiah	..	..	..	4 0
	2. Miscellaneous selection	..	..	..	4 0
	3. Israel in Egypt	..	..	..	4 0
	Each number of the reminiscences of the Handel festival is published with an authentic portrait of the great composer from an engraving in the possession of the Sacred Harmonic Society, Exeter Hall, after the picture by Hudson, 1749.				
b	Heather bells. Fantasia on Scottish airs	..	..	..	4 0
b	Whispers from Erin. Fantasia on Irish airs	..	..	..	4 0
b	Lays of Albion. Fantasia on English airs	..	..	..	4 0
b	Lays of Cambria. Fantasia on Welsh airs	..	..	..	4 0

HENRI ROUBIER.				s.	d.
c	La vallée des roses. Mazurka	..	..	..	4 0
c	Josephine. Mazurka de salon	..	..	..	3 0
c	Marche des troubadours..	..	..	..	3 0
c	Trebelli. Célèbre polka mazurka	..	..	..	3 0

BOYTON SMITH.				s.	d.
b	The lover and the bird (Guglielmo) Transcription	..	..	..	4 0
b	Maidenhair. Caprice brillant	..	..	..	4 6
b	Danse des sauterelles	..	..	..	4 0
b	Killarney. Brilliant fantasia on Irish airs	..	..	..	4 0
b	The nightingale and zephyr. Morceau de concert	..	..	..	4 0
c	Maryland	..	..	..	16 3 0
c	Si la stanchezza	..	..	..	17 3 0
c	Santa Lucia	..	..	..	18 3 0
c	Isle of beauty	..	..	..	19 3 0
c	The return of spring (Torry)	..	..	..	20 3 0
c	The mill-wheel. German Volkslied	..	..	..	21 3 0

S. THALBERG.				s.	d.
a	Mosè in Egitto. Grand fantasia on the celebrated prayer in Rossini's opera	..	..	..	7 0
a	Dal tuo stellato. An abridgement of the above	..	..	..	4 0
a	Masaniello. Grand fantasia on Auber's opera	..	..	..	6 0
a	La donna del lago. Grand capriccio on airs from Rossini's opera	..	..	..	6 0
a	Andante	..	..	..	4 0
a	Three Studies:—				
	1. Impromptu in A minor	..	..	..	4 0
	2. Romance et étude in A major	..	..	..	4 0
	3. Thème et étude in a minor (the celebrated study)	..	..	..	4 0

J. T. TREKELL.				s.	d.
b	Batiste's celebrated andante in G	..	..	..	3 0
b	Bourrée in F	..	..	..	3 0
b	Gavotte in C (Le Trianon)	..	..	..	4 0
b	Minuet in D (La dauphine)	..	..	..	4 0
b	Dancing sea spray. Morceau de salon	..	..	..	4 0
b	Wedding bells. Morceau caractéristique	..	..	..	3 0
b	Chanson Napolitaine	..	..	..	4 0
b	Home, sweet home. Morceau brillant	..	..	..	4 0
b	The bloom is on the rye. Fantasia	..	..	..	4 0
b	Acis and Galatea (Händel). Paraphrase	..	..	..	4 0

POLYDORE DE VOS.				s.	d.
b	Doux pensers	..	..	..	4 0
b	Marche féerique..	..	..	..	3 0
b	The Switzer's home (melody of Proch)	..	..	..	3 0

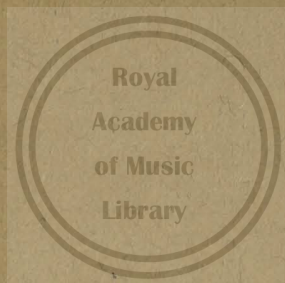
MICHAEL WATSON.				s.	d.
c	L'ancien régime. Morceau en forme de Gavotte	..	..	..	3 0
c	Vive la gloire. Morceau militaire	..	..	..	4 0
c	Marche des mousquetaires	..	..	..	3 0
c	Victory! quick march	..	..	..	3 0
c	Marche des pompiers. Morceau militaire	..	..	..	3 0

LONDON: ASHDOWN & PARRY, HANOVER SQUARE.

G. WITT, PRINTER.]

[EARL'S COURT, LIVERPOOL SQUARE.











65.151

*Violin part.*



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015836

*Benedict J.*

*Violin Sonata, Op. 88.*

*London: Ashdown & Parry*

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Royal Academy of Music Library

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PUBLISHER	ASHDOWN & PARRY
brown paper	

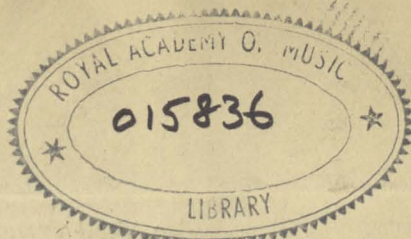
ROYAL ACADEMY OF MUSIC



0015836







# SONATE CONCERTANTE.

VIOLON.

Jules Benedict, Op. 88.

Allegro risoluto. M. M.  $\text{♩} = 126$ .



VIOLON.

*f* *p* *con anima* *cresc.* *ff* *con fuoco* *p* *cresc.* *cantabile* *marcato* *f* *cresc.* *cantabile* *marcato* *f*





VIOLON.

Handwritten musical score for Violon. The score consists of 12 staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 3 above notes. The score includes the following markings and instructions:

- Staff 1: *mf pizz.* (middle of staff), *arco.* (end of staff), *con fuoco* (above staff)
- Staff 2: *ff* (end of staff)
- Staff 3: *pizz.* (middle of staff), *p* (below staff)
- Staff 4: *rall.* (below staff), *arco* (middle of staff), *a tempo* (above staff)
- Staff 5: *f* (below staff), *p* (below staff)
- Staff 6: *cresc.* (below staff), *più cresc.* (below staff), *f* (below staff)
- Staff 7: *ff* (beginning of staff), *ff* (middle of staff)
- Staff 8: *poco dimin.* (below staff)
- Staff 9: *pizz.* (middle of staff), *f* (below staff), *cresc. assai* (below staff)
- Staff 10: *ff* (end of staff), *cresc.* (below staff)
- Staff 11: *arco* (middle of staff), *dimin.* (below staff)



VIOLON

*dimin.*

*con anima*

*ff*

*Brillante.*

*cantabile*

*p*

*ff risoluto*

*Andante cantabile. ♩ = 96.*

*dolce espress.*

*dimin. pp* *cres.*





VIOLON.

*poco ritenuto*

*pp*

*cresc.*

*espressivo*

*p*

*f*

*dim.*

*dolce*

*cresc.*

*string.*

*f*

*largamente*

*dimin.*

*p*

*pizz.*

A musical score for Violon, consisting of 11 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The score includes performance instructions like 'poco ritenuto', 'espressivo', 'largamente', and 'pizz.' (pizzicato).



## VIOLON.

## Intermezzo.

Allegro agitato. ♩ = 176.

marcato ma piano

*p con espress.*

*cresc.*

*pizz.*

*arco*

*f*

*marcato ma piano*

*con espress.*

*Risoluto.*

*cresc.*

*con fuoco*

*p*

*stacc. e legg.*

*rit.*

*Poco meno.*

*p*

*con grazia*





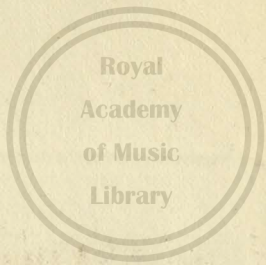
VIOLON.

Handwritten musical score for Violon, consisting of 12 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The score includes the following markings and features:

- Staff 1: *p* (piano)
- Staff 3: *pp* (pianissimo)
- Staff 5: *pizz.* (pizzicato)
- Staff 6: *arco* (arco)
- Staff 7: *rall.* (rallentando)
- Staff 8: *a tempo* and *marcato ma piano*
- Staff 9: *cresc.* (crescendo)
- Staff 10: *pizz.* (pizzicato)
- Staff 11: *arco* (arco)
- Staff 12: *f* (forte)

The score is divided into three measures, each marked with a number (1, 2, 3) at the end of the staff.





VIOLON.

A musical score for Violon, consisting of 12 staves of music. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music features various dynamics and articulations. The first staff begins with a piano (p) dynamic. The second staff ends with a crescendo (cresc.) marking. The third staff is marked 'Risoluto.' and 'con fuoco'. The fourth and fifth staves continue the melodic line. The sixth staff begins with a 'dimin.' (diminuendo) marking. The seventh staff is marked 'rit.' (ritardando). The eighth staff is marked 'Poco meno.' and 'p con grazia'. The ninth and tenth staves continue the melodic line. The eleventh staff begins with a 'pizz.' (pizzicato) marking. The twelfth staff ends with a piano (p) dynamic.

*p*

*cresc.*

*Risoluto.* *con fuoco*

*dimin.* *rit.* *Poco meno.* *p con grazia*

*pizz.* *p*



**VIOLON.**



*dolce*

*pp*

*f*

*fermo*

*dolce*

*pp*

*rall.*

*a tempo*



VIOLON.

*pp*

*pizz.*

*arco*

*crescendo assai*

**Brillante e con fuoco.**

*stringendo alla fine*











